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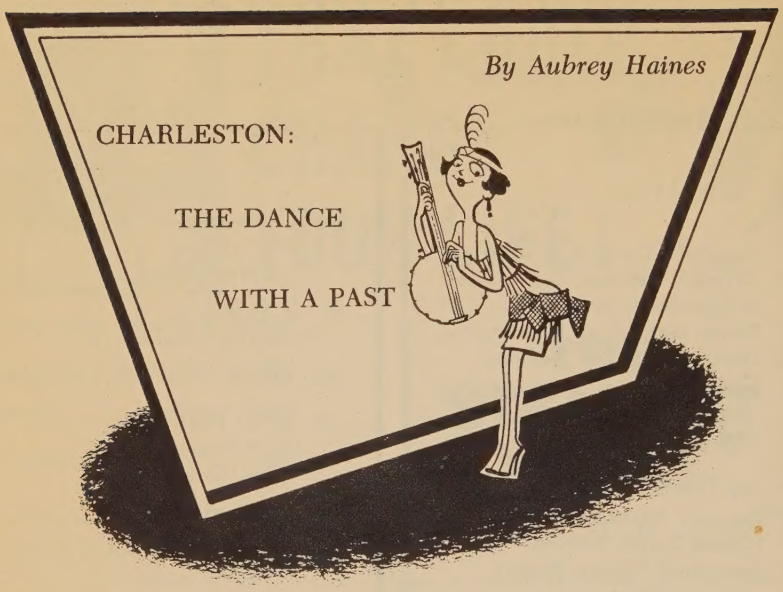

Young people are dancing animatedly nowadays in living rooms and in ballrooms to syncopated musical beats. Somehow their stamping and kicking rings a familiar bell. They may sincerely feel that the dance they are performing is something their parents never heard of, scarcely realizing that it originated in their parents' time.

Within the past five years the Charleston has been revived, emerging as freshly as it did thirty-six years ago. No sooner had it become a national craze originally until a catastrophe occurred that was attributed to the dance. Its stamping rhythm was accused of having caused the disastrous collapse of Boston's Pickwick Club, in which forty-four persons were killed and many more injured. Some writers called it "the dance that demolished a building."

Nevertheless, the Charleston received the approval of the Dancing Teachers' Convention in session at New York's Waldorf-Astoria Hotel in the summer of 1925. Following the Pickwick Club catastrophe, the Boston Building Department received a request from the Mayor's office to issue an edict barring the Charleston from public dance halls. But the extraordinary popularity of the new dance favorite was not abated by its presumed guilt of the Boston slaughter.

Practically all dance teachers in New York and other Eastern cities were forced to teach the dance. "While I don't greatly relish the Charleston," one teacher confessed, "I think that a modified form of the dance, minus superfluous jazz, would add life to an occasion. The Charleston is distasteful to me only as it is danced by very young and overexultant flappers."

From coast to coast the Charleston caught the nation's swaying to its urious rhythm. No dance since jazz first came into vogue with the bunny ug and the turkey trot had created such a sensation. Enthusiasts ecstatically amped to its syncopated measures while others equally in earnest deounced it. But the controversy that it created failed to stem the tide of its opularity. America was Charleston mad!

Though some persons questioned that dancing could cause a building o collapse, others cited instances from the past to substantiate the supposion. The Biblical description of the taking of Jerico tells how—when seven riests, preceded by a force of armed men, compassed the city seven times—he wall fell down flat. When soldiers march across a bridge, they are reuired to break step, for the strongest bridge cannot withstand the strain f rhythmic vibration. A violin string, if tuned to the right pitch, will shatter vase. Hence mose people considered the Boston disaster not only possibly ut most likely caused by dancing.

For each person who believed the Charleston to be a dance of death, housands more blithely tripped its measures and proclaimed it the most armless, though fascinating, dance that had yet been introduced. Emil Coleman, a famous band leader of the 1920's, declared, "The Charleston is he most characteristically American of any of the modern dances. The eculiar accent in tempo is the musical expression of the native temperaent."

Bee Jackson, a well-known dancer of the time, is said to have been the irst white girl to feature the Charleston. "The Charleston is distinctly a Negro dance," she says, "which originated on the islands of Beaufort County n the South Carolina Coast. The 'Buford' Negroes had been performing at outings and picnics for years. It reached the mainland about six months efore I first saw it in *Runnin' Wild,* a Negro musical comedy. Lida Webb anced the Charleston in that production. The dance was probably carried o the South Carolina islands by Negro laborers or sailors. Spreading among he Negroes, it came North via Charleston, from which city it got its name."

The Negro children of Harlem had been dancing it on the streets for veeks when Miss Webb saw Mary Scurdy, her ten-year-old niece, dancing t in her home. She had the child teach it to her. Then she took sixteen horus girls and three chorus boys, showed them the fundamental steps, vorked out the routine of it, and incorporated it into *Runnin' Wild.*" "In he language of the entertainment world," says Miss Jackson, "it 'knocked hem out of their seats.' I hadn't been watching it three minutes before I ecognized it as a great opportunity. The dance typified the restless daring f America, its abandon—the spirit of the age. In a flash I saw that it would weep across the nation like wildfire. I didn't realize then that it would sweep cross the world as well. Miss Webb taught me the fundamental steps, and worked out a routine of my own. When I had it perfected, I sought an gent.

"Through the Broadway grapevine I learned that Harry Bestry, a bookng agent, was putting on a production at the Silver Slipper night club. I old him that I had a new Negro dance, the Charleston. He confessed that e'd never heard of it or seen it before and asked if I had it with me. I told im that it was in my feet and that I would show it to him.

"I had with me the score of 'The Original Charleston,' the words and nusic of which were written by Cecli Mack and James Johnson after watch-

ing *Runnin' Wild* chorus to the dance. It remains to this day the best piece of music ever written for the Charleston. I handed this to the pianist. As he sounded the opening bars, I swung into the savage rhythm. Bestry was 'sold' on the spot."

"That dance is a hit," he told Miss Jackson. "One can't keep quiet while watching it." He extended a contract, and Bee Jackson was launched on her career.

"We set New York to doing the Charleston," Bee recalls. "When the Silver Slipper closed for the summer, W. T. Granlund, an announcer for Radio WHN, took me to El Fey Club, where I danced it all through the fall of 1924. Late in December of that year I brought the Charleston to the Club Richman, where it packed in customers and eventually landed me contracts to dance in vaudeville.

"Vaudeville audiences were enthusiastic about it. After some time I had danced the Charleston in theaters in almost every large American city. From vaudeville I went into the movies, playing a bit in the picture, *Lying Wives*. Then I accepted an engagement to dance in Palm Beach and Miami. From there I went to Cuba, and the following summer I accepted bookings to exhibit my Charleston in Havana, London, and Paris."

In *Runnin' Wild* everything about the Charleston was fresh and exciting. The steps were complicated—sometimes outrageous. The dancers helped the band by beating, slapping, and stamping out the rhythm which, in turn, was startling and complex.

As one first saw the Charleston in *Runnin' Wild*, he was given an extraordinary impression. He felt a new sense of rhythm, saw new postures, and heard a new frenzy in the shouting of the chorus. He was aware that in all this novelty there persisted elements as old as the cakewalk and probably as native and traditional as the levee dances. The Chrleston used the whole body far more than the conventional steps of the fox trot and the one-step. The Charleston as an exhibition dance employed to advantage what the extravagant shimmy had brought in: the quiver of the body otherwise motionless and the use of the torso in the dance. It added the movements of the hips and thighs made familiar since Shuffle Along. It employed the characteristic Negro freedom of movement, frank and engaging. The patting which accompanies the blues was varied to slapping, and the hand fell on any portion of the body in a frenzy.

As if excited by the dance to the point where they did not care whether or not they were graceful, the chorus assumed the most awkward postures: knock-knees, legs "akimbo," toes turned in until they met, squattings, and comic little leaps sideways. The visual high point of the dance came when these seemingly grotesque elements were actually woven, in the rhythm of the dance, into a pattern full of grace and significance, gay, orgiastic, and wild.

"The Charleston is actually a very smooth dance when properly performed," Bee Jackson says. "People who are inexperienced do a sort of clog, which is not the correct way to dance the Charleston."

The orchestration for the Charleston is distinctive. According to Emil Coleman, the tempo and rhythm are the same as in the fox trot, but the accent—being oddly placed between beats—makes the curious syncopation that so violently took the country by storm. In the fox trot the accent comes on the first beat and on an eighth before the third beat. That little eighth off-beat fascinated the lovers of jazz so that they could not resist the dance craze.

Experts claim that the tempo of the pure Charleston is new. When the accent falls in between the beats, the dance is given its breath-taking quality. It corresponds exactly to the sharp broken intake of breat when one runs into someone coming around a corner or when he makes a mistake walking down a flight of stairs in the dark. Accustomed to the off-beat of jazz, one is startled and exhilarated by the division of time intervals. It is a variation which multiplies the intricacies of jazz. Until one is accustomed to it, the Charleston tempo is a little unnerving. Trying to follow it, even so distantly as in beating time, is a little maddening. One is bewildered and excited as he is by the shifting measures of Stravinsky's *Le Sacré du Printemps* when he first encounters them. Yet neither is actually irresponsible; only the phenomenon of a new pattern is disconcerting.

Another distinctive feature is that the Charleston is flatfooted. A toddle movement is taken throughout all the steps on the foot on which he weight happens to be.

Before the Charleston was two years old, it already had interesting developments. The first impression—that it was purely an exhibition dance which the amateur would do well to leave alone—was soon corrected. It seemed a specialist's style, no doubt, because of the superb Negro chorus which first presented it. The abandon to the dance was so complete and the separate movements so broad and free that there seemed no possibility of two persons doing it together. The tango, a superb exhibition dance both beautiful and complicated, entered the dance hall by simplification. Essentially it was always right for the amateur because it was based on the relation of one body to the other. The Charleston, as first presented, seemed to admit no relation between bodies; it required only the relation of one body to the music. Certain "steps"—where the dancer crosses his hands on his knocked-knees, weaves them back and forth, teetering at the same time on the ball of the foot (a step extremely lovely to watch when done by women, despite the way it sounds)—were not in our style of dancing.

The one-step style requires the dancers to be continually in each other's arms. But some of the essential movements of the Charleston would drive them apart as remorselessly as does the Apache mime-dance. Nevertheless, there were enough steps in the Charleston adaptable to the duet, and schools taught it, theaters held Charleston contests, and children imitated its steps on sidewalks and along country roads. Integrated largely into the one-step, the steps added a needed refreshment to its growing monotony. Slide, balance, weave, kick—shake the feet! The Charleston gives one liberty. However, like many other liberating influences, it is a discipline difficult to master. If one does not master it, taking the liberties without the discipline, there is resulting awkwardness. On the professional stage the Charleston provided a more exciting mark for good dancers to aim at and a new basic pattern about which they could weave their own variations.

Dance teachers saw the possibilities of a ballroom favorite in the stage performance of the Charleston. Modifying it, they combined the winging and lifting steps of the Charleston with the fox trot and the two-step. Before long everyone was kicking and swinging the new steps. The Charleston became popular in the 1920's, a time characterized by petting parties, speakeasies, bobbed hair, short skirts, and a new freedom of behavior everywhere. It was exciting to be rebellious and drink when Prohibition forbade it. The Charleston symbolized the rebellious spirit in many Americans of that day.

Gertrud Bodenwieser

People performed the dance with their own variations, all representing some naive wish to defy laws that restricted their "liberty."

When, in 1933, Prohibition was repealed, the Charleston was already on its way out. Even the dances of that day became more restrained. The Charleston was revived when a young Englishman, Sandy Wilson, unborn when the dance was in vogue originally, wrote *The Boy Friend*, "a new musical comedy of 1920." The musical comedy was the outgrowth of a vaudeville act. *The Boy Friend* ran successfully in London for several years before it came to America, where it has again succeeded.

The Charleston as performed in *The Boy Friend*, however, is a mere burlesque on the way it was danced in the 1920's in America. The costumes, simpering, grimaces, and make-up are grossly exaggerated. The dance has also been incorporated into other productions, such as *Million Dollar Baby* and *Pal Joey*. If, in the years to come, the Charleston should again lose popularity, you can bet it won't be permanently. Wherever the rebellious spirit arises in youth, the Charleston is likely to be revived.

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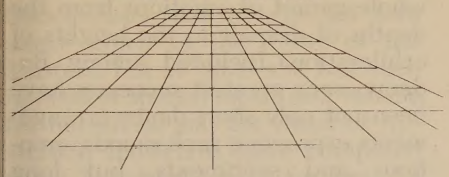
TRIBUTE TO A GREAT ARTIST OF THE MODERN DANCE MADAME GERTRUD BODENWIESER



Personal Facts

When Madame Gertrud Bodenwieser arrived in Sydney in 1939 with her group of seven Viennese Dancers, she was a recognized leader of the European Expressionist Dance Movement and she has gained a reputation in Europe, England and the two Americas. Trained in Vienna in traditional ballet, she soon began to develop her own ideas, and a group of Viennese painters found in her dancing some of the spriit they were trying to express in their work. Her success spread, and Max Reinhardt invited her to Berlin to give a recital. This recital showed the excited audience the birth of a new style of free expressive dancing, a style which students of Gertrud Bodenwieser now teach all over the world. In 1926, she was appointed the first Professor of Dance and Choreography in Vienna's Academy of Music and Dramatic Art. A few years later, she formed the "Viennese Tanzgruppe Bodenwieser," which gave recitals throughout Europe. At the "Concours International de la Danse" in Paris in 1932 she won the Bronze Medal and a year earlier the Grand Prix at the "Olympiadi della Grazie Riunione Internationali della Danza" in Florence. For the next two years her "Tanzgruppe" toured with her in France, England, Italy, Germany, Switzerland, Holland, Belgium, Poland, and Rumania. In 1934, she was invited to Japan as the foremost representative of the Artistic Dance, where for several months she performed with great success. In 1938 Bodenwieser and her "Tanzgruppe" were called to the Centennial Festival at Columbia, South America, While there, the Minister for Education nominated her for the position of Professor at the Instituto Feminino, but she was under contract to come to Australia. In between these tours, she had conducted visiting courses of Lecture Demonstrations at the "Imperial Society" in London, and at Chelsea, Birmingham and Bedford Colleges. Soon after her arrival in Australia, she learned that her husband, one of the producers of the National Burgtheater in Vienna, had died under the Nazis, and as she had grown to love Australia, she decided to make Sydney her headquarters. She opened her studio into which Australians stimulated by her work, poured in large numbers. Among them was much talent, and her Group of Dancers gradually changed from Viennese to Australian. The Bodenwieser Group, as it was now called, soon became famous, and wherever recitals of her work were performed, they were enthusiastically received. The Bodenwieser Group was the first Dance Group to tour for the Arts Council in all States of Australia, thence to New Zealand, South Africa, and India. Everywhere, the Bodenwieser style of dance was applauded, and the popularity of the Modern Dance as expressed by Gertrud Bodenwieser continued to increase, for it was those qualities which are ageless—artistic integrity, musicality

and a good sense of theatre. It is these qualities which have been imparted to those who were fortunate enough to study and work under her, and to receive the benefit of her inspiration.

Bodenwieser Style of Modern Dance

The method developed by Gertrud Bodenwieser and known under her name is fitted not only for the more complex training of dancers and choreographers, but also many professional sportswomen and famous actresses have taken her courses in order to obtain the elasticity necessary for their professions. She worked out an education plan her her teachers who are examined not only in the Dance itself but who have to take written papers on such subjects as the History of the Dance, the History of Art, Pedagogics, and Physical Culture. She became chief Examiner in Australia for the "National Examination System of Dancing in Australia —Modern Dance Branch" and teachers taking their Diplomas can graduate with the letters N.T.M.D. (National Teacher of Modern Dance).

In the Bodenwieser style of Dance, there are no limits placed upon the body, every part of which is used as a sensitive instrument, in perfect accord with the music, translating emotions, thoughts, human foibles, dramatic and narrative subjects. Although Gertrud Bodenwieser was able to admire the magnificent technical finesse of the classical ballerina, she felt that the restrictions placed upon her by the pointe shoe, the unnatural basic positions and the conservative tradition were too binding to allow the real spirit of the dancer to emerge to its fullest extent. Because of its greater freedom too, Bodenwieser in her work could call upon subjects which come close to everyday life and thought, and which can depict, as she herself said "the vast number of human problems confronting us," and can run the whole gamut of emotions from the depths of despair to the heights of exhileration. Included among Bodenwieser's greatest successes have been not only short dance arrangements expressing such moods, emotions and sentiments, but long thought - provoking dance - dramas such as "O World" based on Krishnamurti's "The Search" and "Errand into the Maze," a striking presentation to the music of Menotti of man's attempt to find his way through the complicated labyrinth of modern life. It is interesting to note that Martha Graham used Menotti for her "Theseus and the Minotaur" though apart from the music and two pieces of choreography show not the least point of similarity.

She could also express great wit and biting satire in her choreography as she did in her Dance-play "Life of the Insects" taken from Kapek's satire on human behavior, and the dance-comedy "Malade Imaginaire" based on Moliere's play of man's foibles. There was much gaiety, charm and joy too in her work seen in entrancing waltzes, exquisite water-lilies, delicate butterflies and thrilling mother-earth.

Importance of a True Musical Sense in Bodenwieser Style

An essentially musical person, all of Bodenwieser's work without exception was a perfect blend of music and movement, and it was this musicality which added to the stimulation and excitement for an audience at her recitals, vividly appealing as they did to the eye as well as the ear. Her teachers, before graduating from her studio with a diplo-

ma in the Modern Dance are required to pass a music examination of a high standard, both in practical and theoretical work, at the State Conservatorium of Music. Gertrud Bodenwieser has interpreted into dance much of the music of the Masters, but at times she has been in need of special music as a vehicle for her ideas, and the finest of Australian musicians have composed some beautiful works for her. Of these, Werner Baer composed magnificent music for The Life of the Insects and "The One and the Many." Marcel Lorber wrote "The Pilgrimage of Truth," "Visions of Our Times" and "Cain and Abel." Others who have written for her are Kurt Herwig and Bela Dolesco.

Gertrud Bodenwieser's Contribution to the Dance in Australia

Gertrud Bodenwieser pioneered the Modern Dance in Australia, and her passing has left a great gap in the artistic life of this city. But the true spirit of her work and her dance style will live through her teachers, for she has inspired them with a wholehearted love for the Modern Dance and its value, and has trained them to be sincere in their outlook, hardworking, earnest, musical, original and aware not only of what is beautiful in our lives, but much of the depths and varieties of the problems which confront us.

Gertrud Bodenwieser

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Planning to redecorate your studio? The following "Off-Beat" article may give you some ideas—on what to do and what not to do.

THE COLORFUL LIFE YOU LEAD

Tip: If you know someone who is planning to open a butcher shop, tell him not to paint his walls **yellow.**

Tip: If you have a friend who is going into the restaurant business, tell him not to select a **blue decor.**

Tip: If you are opening a gas station catering to a Chinese clientele, stay away from the color **white.**

Strange advice? Not at all. We're just applying some of the principles of color science to everyday business decisions.

A butcher who makes the mistake of doing his walls in yellow will probably have his hands full with complaints about the unsavory look of his meat. The reason: "after-image." When we turn our eyes from one color to another, we are left with a distorted impression of the first color. Yellow walls leave us with a blue "after-image" that makes us see fresh red meat as purple! A quick change to neutral white walls should put our butcher friend back in business.

Blue is a "cold" color, fine for packaging butter, but not recommended for decoration in a restaurant. A blue restaurant will literally give the customers "chills." One restauranteur was plagued with complaints about drafts, improper heating, etc. A friend told him the secret. The introduction of a warm orange and yellow color scheme cut down complaints and the fuel bill.

As for the Chinese—just as we associate black with funerals, the Chinese associate white with death. So, if you want to do business with the Oriental, stay away from white unless you own a funeral parlor.

All of us are "color conscious" and we expect certain things to be a certain color. Margarine is a good example. White and yellow margarine taste the same and have the same nutritional value. But white margarine proved a poor seller. Why? We expect a spread to be yellow. When a harmless food coloring was added, margarine sales soared. Now it was the color we expected it to be. Grocers noticed a strange phenomenon. Compliments about the "nice taste" and how "much fresher" the margarine was. Of course, the yellow color did not change the taste nor make the margarine fresher. But it **seemed** to.

This "color expectation" sometimes has a harmful effect. For many years, men were practically married to three colors in clothing: brown, blue and grey. Though fashion designers tried, they could not budge the male from his belief that he should fade into the background and let his colorfully clad wife steal the spotlight. But tastes change. In recent years, men have been developing an interest in their appearance. For one, they have become weight conscious. Slimmer figures have become stylish. And men have become aware that the choice of certain styles, fabrics and colors make for a slimmer look.

And, while they certainly don't want to compete with their wives, men have definitely become more fashion conscious. Gradually, for men are not prone to rush into things—suits have taken on a lighter and more colorful appearance. New fabrics, softer, lighter and more comfortable, have found their way into our wardrobes. The acceptance of brighter and lighter colors has made such progress that men's clothing producers predict that this will be a "color" year.

One leading men's clothing maker, Hammonton Park Clothes, has actually created new colors. Working with the textile mills, in much the same way as a chemist does to create a new formula, Hammonton Park has blended various color mixtures to achieve new hues. The new shades, called "Compound Interest," are achieved by weaving nuances of blue, silver and olive that peek through the dominant basic colors so that flattering new compound colors are produced. "Compound Interest" color mixtures will be available this season in a variety of the popular new fashions in men's suits—authentic Continental, the American Continental and more conventional stylings.

Our American male's awakening interest in a more colorful wardrobe is not surprising. What is surprising is that it took so long. If we look back through history, we see countless examples of **genus homo sapiens** decking himself out in color. The ancient English Britons would paint themselves blue. The Romans, adorned only in gold and plumes, were nearly frightened out of their wits by the sight of "blue" guerrillas hiding in trees. But might proved weightier than color. The Romans vanquished the Britons, just as our early American settlers conquered the fiercly painted Indians.

While the Britons and the American Indians painted themselves for

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courage, ancient Egyptian women found that color, properly applied, could win battles, too. They were probably the first to use facial makeup for beauty. And, needless to say, the male is still attracted by a colorful face.

All living things, it seems, are color prone. Mosquitoes love red, but not blue. And, while we "see red," the bull doesn't. It's the waving of the cape which infuriates the bull—not the color. The cape could just as well be ingenue, a yellowish green; topaz, a tint of yellow and orange; crab-apple, a light reddish-orange; or fiesta, a reddish-orange. Yes, we also give colors "colorful" names.

There's a lot more to color than meets the eye. Do you know that a given color does not look the same to everybody? We are not speaking of people who are color-blind—but the average person. Each sees a color a bit differently—some very differently. This may explain why a certain color combination may seem attractive to you, but not to your wife. You may be looking at different colors!

BOSTON UNIVERSITY'S PHYSICAL EDUCATION PROGRAM

Two programs in physical education conducted by Boston University's Sargent College are helping to bring hope and enjoyment to patients suffering from arthritis and diabetes at two Greater Boston hospitals.

A "dance therapy" program for bedridden patients at the Robert Breck Brigham Hospital has been under way since January. The program for diabetics at the New England Deaconess Hospital is now in its second year.

The latter program is being supervised by Dr. Elliot P. Joslin, noted authority in the field of diabetes, who believes that a planned exercise program is an important aid in controlling diabetes.

"Diabetes," Dr. Joslin of the Joslin Diabetic Clinic said, "it like a three-horse chariot, the three horses being diet, exercise and insulin. At least two of the horses must work in order to pull the chariot."

The Saturday morning classes for arthritic patients are designed to "encourage the patients to achieve a greater range and freedom of movement," according to Miss Dorothy Cleveland of Auburndale, Mass., associate professor of physical education at Sargent College.

"It seems," Professor Cleveland said, "that when patients move to music, they can move with greater ease, and are able to do things they ordinarily feel are beyond them."

Professor Cleveland explained that with percussion instruments and music as a stimulus, and with the added encouragement of a group effort, patients tend to "lose themselves" in what they are doing, and as a result, are able to stretch joints that previously seemed unmovable.

"What we are trying to develop," Professor Cleveland said, "is a flow of movement, and a feeling of reaching and stretching. Right now we are experimenting with a Samoan sitting dance that encourages the use of hands and wrists. Patients seem to move easier if they feel they are actually performing a dance rather than a series of exercises."

Four Sargent students, wearing leotards with bright red skirts over them, accompany Professor Cleveland to the various wards where the classes are held. Sometimes before the classes, the students stop and chat to the patients, bringing a little bit of social stimulation to many who are unable to leave the

hospital.

Patients for the Saturday morning classes are of all ages. One young patient, Patricia White of Natick, Mass., has been at the Robert Brigham hospital for five of her eight years. From her crib, wheeled into the glassed-in sunporch, Patricia takes part in the Samoan dance. She reaches her hands high over head—a not inconsiderable feat for her—performs the small, difficult movement of flexing the wrists in a semi-circle, then leans forward and vigorously slaps the bed at the end of the dance.

Sometimes Patricia is given marcas to play. Then, with as much enthusiasm as she brings to the Samoan dance, she will keep time to Latin American rhythms while other members of the group play sticks or bongos.

Some of the patients are in wheel chairs. Most of them, propped up in bed, are able to remain upright only by clinging to a bar.

But even with only one hand free to move, they participate in the classes with vigor, swinging the free hand up and down, or even rotating the shoulder.

Bolstered by the encouragement of the students, the patients begin to move more naturally and freely, stretching joints they might have been unable to use a few minutes before.

Improvement has been apparent in many of the patients even though the current program has been in effect for only a few months, according to Miss Ruth Lieber, East Pembroke, Mass., head physical therapist at the Hospital.

Students conducting the classes are Sandra Halperin, Waltham, Mass., junior; Judith Milano, North Easton, Mass., sophomore; Barbara White, Roslindale, Mass., sophomore, and Elaine Bhyant, South Paris, Maine, sophomore.

The physical education program for the Joslin Clinic patients, who are admitted to the hospital teaching unit of the New England Deaconess, is designed to help reduce the amount of sugar in the blood of diabetics.

It is hoped that the exercises, given to stimulate circulation and increase endurance, will be carried

REPORT ON TRIP TO RUSSIA

Carolyn Parks and Leona Norman reported on their recent visit to Russia at the San Francisco Museum of Art August 9th.

Mrs. Parks and Mrs. Norman, ballet teachers and directors of the Bay Area Ballet, were invited to visit the U.S.S.R. by the Minister of Culture for the purpose of studying teaching methods at the ballet schools of the Bolshoi in Moscow and in Leningrad.

Even though they were in Moscow during the U-2 incident, this was kept from them. They were given the "gold-carpet" treatment—not merely the red – throughout their visit, and came back to San Francisco with information never before released by the Soviets. A question and answer period followed the lecture.

"It is the American ballet dancer who is truly dedicated, not the Russian," says Carolyn Parks. "Though we may spend millions to overtake them in Sputniks in a year, it will take us at least ten years to start to produce the same ballet product; but I am convinced that we could do it—and without government support or domination."

The lecture was sponsored by the California Ballet Foundation.

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over by the patients into their daily lives.

Patricia Toolin, Leominster, Mass., senior at the College, conducts the classes held twice weekly.

Both programs are under the general supervision of Miss Dorothy Briant, Lexington, Mass., director of the department of physical education and associate professor of physical education at the College.

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Miss Louise Browne, a "Royal Academy of Dancing" examiner, recently spent three days in San Francisco examining students for the major Royal Academy examinations, at the Jean Hart Academy of Dancing. Jean Hart, brother of John Hart, Ballet Master ot the Royal Ballet Company, was the first in America to enter "Elemen-

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tary" major students as well as the first to enter "Intermediate." (See photo.) The results were: three highly commended, three commended, and three passes. From the "Elementary" students and four teachers who entered the results were two highly commended students, seven commended and six passes.

The Elementary examination is taken after three years of training and requires the student to be 13 years of age. The "Intermediate" follows an additional two years of study, students must be 15 years of age, the "Advanced" is one year, totaling six years of technical training, followed by the "Solo Seal." This is purely an artistic performance usually taken in a theatre, with dances choreographed by "Madame Karsavina" and Frederick Ashton.

The Royal Academy also has "grade" examinations in the "Ballet in Education" syllabus for children from the age of six years, who are not studying Ballet for the Theatre. Children's work is not confined to ballet only, but covers mime, deportment, music, character step and dances.

Miss Louise Browne was most interested in examining in America as she herself was originally from this country. She examined students in Oakland and Long Beach, and auditioned Floyd Pearce and Richard Cragun for a six week summer scholarship in Banff, Canada. The scholarship covers living expenses and complete daily training in Ballet with a week of performances at the end of the course.

Miss Browne is to be congratulated for her wonderful enthusiasm and inspiring classes and we now look forward to seeing the President of "The Royal Academy of Dancing," Dame Margot Fontaine de Arias, who will be in America with the Royal Ballet Company in September and visiting us in San Francisco in November.

BALLET for TODAY

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(Part Three)

FRAME ARTICULATION

From the first *battement tendu* the leg must be well turned out. To the beginner this may appear insignificant, but neglect of this seemingly unimportant rule will seriously impair future training. The position of the heel will affect *fouettés, grande pirouettes* and other extended turns. It works this way: if the heel is not trained to go forward on *battement tendu* to second, the knee will not be on top when the leg is raised to the side. This will throw the pelvis awkwardly off keel, causing the spine to curve. The curve of the spine will force the shoulders to either tilt or strain. The head will be away from the central axis and therefore unable to remain erect and relaxed, which are the two requisites for a clear spot. Balance, timing and posture contained in a turn are thwarted because in earlier training the heel was negligently not turned forward.

The heel is incorrectly placed in this battement tendu.

Teddy Chapman

The above shows the result of an incorrectly placed heel.

If the knees are allowed to turn in, you will be standing on the inside of the foot. This ruins balance, appearance and elevation.

Teddy Chapman

To correct this, the knees and toes must point in the same direction.

"Royal Ballet Returns With 4 New Productions"

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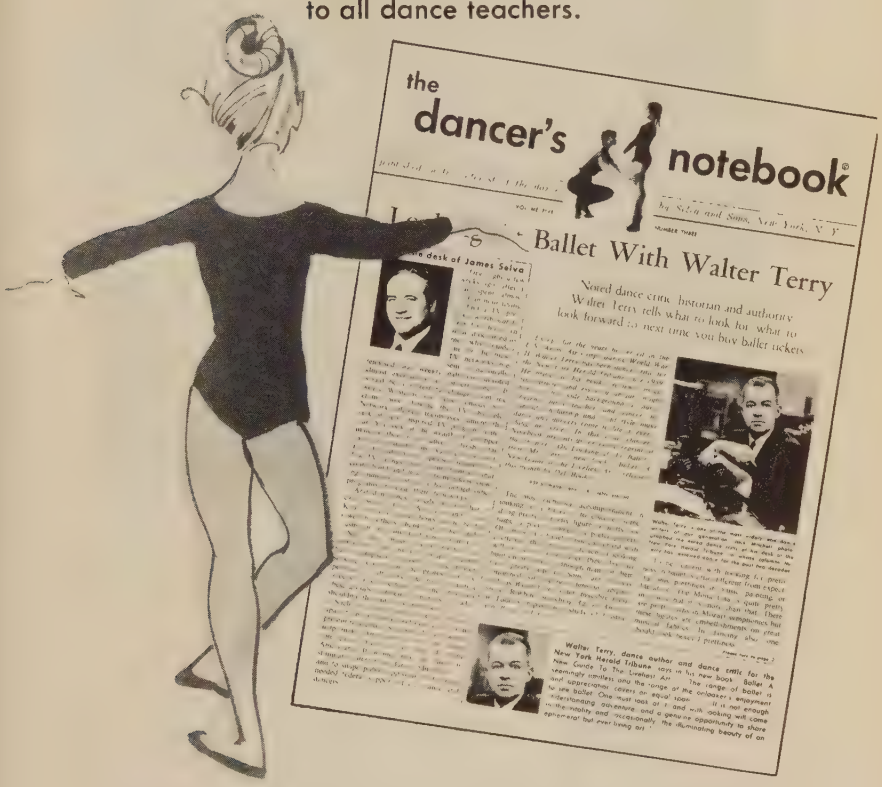
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Barbara Lloyd

When the heel is correctly placed in the battement tendu to second, and the leg is raised, the spine is straight and the head and shoulders are relaxed.

It is impossible to keep the foot properly placed on the floor if the knee is not well turned out. The most severe test to detect incorrectly placed knees and feet is in a *plié* in second position, facing the *barre*. Some of my pupils, who under a doctor's care had worn corrective shoes, were able to discard them after this fault was corrected.

The pelvis, in its role as differential between the torso and the legs, has an important share in the control of balance as well as in the flow of line from the legs to the rest of the body. A position correctly held from toes to fingertips looks either flat or "*clancé*" according to the angle of the pelvis.

Straight pelvis.

Adrianne Tobares

Slight croisé of pelvis.

Mary Eleanor Donahue

Note the broadness of the hipline and the loss of height in the picture at right.

Too deep a *croisé* is as detrimental to "streamlining" in frame articulation as a pelvis incorrectly placed or a knee that turns in. In fact, too much *croisé* will bring about the other two faults.

(TO BE CONTINUED)

Our Readers Write

Dear Editor:

I wish to first say that like most of your readers I enjoy very much the articles that appear from time to time in "Dance Digest" under the title "Our Readers Write." However, I do think that there should be certain rules governing these articles.

First, I do not think that any letter should be published unless signed by the writer with his address, as well as his qualifications and knowledge of the subject he attempts to write about. I think that article in the April, 1960 issue by Mr. John March meets all of these qualifications fully. Mr. March as the director of the Fred Astaire school, is fully conversant both with the English Style and the American Style of Ballroom Dancing. His trips to England, where he has studied the English Style, and has passed their most rigid tests, highly commended, certainly qualifies him as an authority on the English Style.

As the Director of the Fred Astaire school, it certainly qualifies him as an authority on our "so called" American Style of ballroom dancing. As is well known, Astaire schools have a very strict curriculum which is the same in all their schools throughout the country. You can take one lesson in the New York studio, and the second lesson in California, and would be taught the same. This is an adoption of the English Style and this system is followed rigidly not only in England, but throughout the world, where

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the English Style has been adopted.

I too, spent considerable time last year in England, studying the English style, and endorse Mr. March's statements in their entirety.

Now, let's take the article attacking Mr. March's article in the same issue of the April "Dance Digest." First, the writer does not identify himself, but signs the article with two names. One — Penney Breen, and George Ford. Nothing in it to enlighten anyone as to the identity of the writer. It does not contain the name, address, or business of the writer, if any, and nothing in the article which states their views of the English style vs. American style. Nor do they state any experience or knowledge they have had in the English style, or any other style.

In fact, the article in no way discusses the dances in question. It is more or less an article devoted to criticizing Mr. March. Even going into the question of his American citizenship, which is very reprehensible. I don't think the writer has any authority to pass on whether or not Mr. March's actions will prove him to be a good American citizen or whether he is merely living here for his own selfish reasons.

Mr. Ford's statement that English Style cannot be danced in our ballrooms, or anywhere else, unless both parties have taken many, many English lessons is false. We have personally dropped teaching the American style of Ballroom dancing in favor of the English style. We find that anyone can dance the English style with a good partner without the least bit of trouble and he can learn the English style twice as quickly and easier than the old stereotyped form of American Ballroom dancing

The most ridiculous statement in this letter is the statement that Americans dance counter-clockwise in our ballrooms, and this is not suitable to the English style. I have been in almost every ballroom in America, and in very few instances have I ever seen any attempt by the dancers to dance counter-clockwise and few of our American teachers, teach it.

On the other hand, it is the first lesson taught in the English Ballrooms, and dance schools, and I would be glad to refer to Breen and Ford, scores of the English dance books which first start with instruction on dancing counter-clockwise. They have diagrams illustrating counter-clockwise movement.

In reference to Breen and Ford's statement that the English style is a worthless product, and needs much advertising to sell, which I won't even dignify by answering except to state that over 36 countries in the world have adopted the English Style of Ballroom dancing. Can he or they name even one country that has adopted the American style of dancing *as superior to theirs!*

Breen and Ford mentioned the American Roseland Style fo dancing. What kind of style is that? I have been in the Roseland a hundred times and all I have seen is the same type of dancing that you see in any public ballroom. Everyone dances, or tries to dance his own way, and a large percentage of the dancers in the Roseland, the same as in any public ballroom, cannot dance a step, let alone follow any type or style of dancing.

In reference to the Harvest Moon style that was mentioned. That is not even Ballroom dancing, nor is it even danced on a dance floor. It is merely a form of exhibition dancing, danced in a ring about 40 feet square in the center of the floor.

In reference to Breen and Ford's statement, "please do not try to

force English style on us," I do not know who they mean by us. No one is trying to force any style on anyone, in this country. Everyone is perfectly free to teach any style he wants, regardless of his qualifications or lack of qualifications as a teacher. We have no official board in this country such as they have in England where a teacher must pass a rigid examination to secure a certificate to teach ballroom dancing.

In reference to the statement that the American style of dancing will always be the preferred style of dancing in our Ballrooms in America, that is their opinion, but it is not, however, the opinion of many others.

This evening, before I wrote this letter, I showed pictures of the Star Ball Ballroom Dance Championship (held each year in London) which I brought back with me from England at the Aragon Ballroom here in Chicago, which is one of the largest and finest Ballrooms in the world. The attendance was so great to see this film that I had to show a second running of the same. In a future issue of this magazine I plan to discuss in detail the English

"Well, what is it Harold? I have a very important engagement."

style of ballroom dancing and teaching and my experience with the same, since adopting it as the only form of ballroom dancing taught by me both in the Y.M.C.A., Y.W.C.A., and my own dance studio here in Chicago.

Perhaps I have taken up too much space in writing this letter as it is, but I would like to submit an article at a later date, on the rela-

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tive merits of the English style and the American flat style of ballroom dancing, and the difficulties and advantages of teaching both styles.

In closing I want to say that many of the people who attempt to discuss the English Style of Ballroom dancing, base their remarks on the competitive style of English ballroom dancing, which is not the style of ballroom dance taught in to the general public in English ballrooms no more than the so called Harvest Moon style of exhibition dancing is the style of ballroom dancing taught in our dance studios and ballrooms.

Sincerely,

James H. McQueeny,
Teacher of the English Style of Ballroom Dancing.
53 W. Jackson Blvd. Chicago.

Dear Editor:

Always enjoy your mag. Just read July number. I have a pet peeve, the spelling of rumba, the hip swinging Cuban dance. On Pg. 16, misspelled with an H. Spelled correctly on page 18. Wrong again on page 31 in D'Albrew ad. Bill should know better. Many have thanked me for calling their attention to this and promised in all future stuff to get it right—Jody Elder, for one. DR. FAUS, Hollywood.

Dear Editor:

Just received my copy of Dance Digest for June. On the next to last page in the caption under the picture you made a missprint of my last name. I would appreciate a slight correction.

I keep my copies of Dance Digest in my waiting rooms and I feel they are good reading material for both mother and students. My students enjoy reading and anxiously await each monthly issue. My students really get quite a kick out of the "new" name.

Thanks again—

MARION GARNER KING
Texas City, Texas

Editor's Note: Our apologies for the error. We sincerely trust your nice letter will take care of the mistake.

P.S.:—I am quite interested in the Dance legislation problem. Although I only belong to the Cecchetti Council of America and in a sense I am one of those "aloof from the rest of the profession." I sent Mr. Baker a copy of the letter which put an end to our Dance Program in the city recreation department. It worked for us and might for some other locale.

—Marion Garner.

Dear Editor:

Madame Gertrud Bodenwieser, former Professor of Choreography at the State Academy of Music and Dramatic Art in Vienna, and choreographer for Max Reinhardt, died here in Sydney on November 10th last year, after having worked in this country for 20 years. Now, almost a year after her death, a group of people including those of her disciples living and carrying on her work in Sydney, are organizing a Memorial Performance as a tribute to her and contribution to the Dance in Australia. The main object of the performance to be held at the State Conservatorium on September 28th is to sum up her work by showing some of her most brilliant successes and recent works, and

secondly to provide a "Bodenwieser Scholarship."

We were wondering whether it would be possible for you to print something in your magazine, either in the August or September issue as a tribute to her and to mention the objects of the Memorial Performance. Following is some information about Madame and her work. If you wish for additional information or photographs I could let you have them by air. I would like to add that the response to the idea of a Memorial Performance has indeed been most exciting, indicative of the inspiration with which Gertrud Bodenwieser imbued all of those fortunate enough to come under her influence or who came in contact with her. Former members of her Dance Group and many of her teachers and disciples have gathered together from far and near to participate in the performance or to help in any way they can either artistically or financially.

Yours most sincerely,

ENA NOEL (N.T.M.D.)

Kindly Note: The Memorial Performance is being sponsored by the Arts Council of Australia, N.S.W. Division, under the distinguished patronage of His Excellency, The Governor of N.S.W., Lieutenant-General Sir Eric Woodward, K.C.-M.G., C.B., C.B.E., D.S.O.

Editor's Note: For the article on Madame Gertrud Bodenwieser see Index Page of this issue.

Dear Editor:

Congratulations on your Tenth Anniversary of Dance Digest! Your years of dedication are bearing fruit and Dance Masters of America are proud to receive its benefits. It has been my pleasure to watch Dance Digest grow and prosper and it is my wish that under your capable direction it shall continue its progressive policies.

May I correct a slight error contained in Mr. Charley Baker's letter—the La. Ass'n. of Dance Masters has *not* expelled any member for teaching for Recreations and Parks because it is our policy *not to accept* for membership anyone who teaches where lessons are given free.

Best regards to your charming wife and best wishes for continued success.

Very sincerely yours,

MARIE LAURENT LASSEIGNE
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Gordon Keith, Editor:

It's good to get a controversial issue out in the open where it can be discussed and there may be some hope that agreement can be arrived at, at least on what are the uncontrovertible facts. Unfortunately, too often the battle is waged without consideration of some issues, merely for the fun of fighting, it seems. The danger in this is that when the public is confused by opposing claims, all parties — dance studios, recreation departments, and innocent children—are likely to suffer adversely.

It seems to me that the safer ground for DMA's position would be to emphasize teachers' qualifications and studio facilities; to give governmental agencies the benefit of professional experience on a consultant basis; to guide public opinion for the achievement of popular demands by the exercise of valid judgments and making wise choices.

It is no secret that "private enterprise" is benefiting from governmental subsidies in many areas. Surely you are aware of the numerous industries that receive subsidies, both direct and indirect, from Federal funds and legislation. Would you voluntarily relinquish your mailing privilege and the lower postal rate? Would you abolish public schools with the prospect of increasing illiteracy?

Our system of "private enterprise" permits the public to choose whom it will patronize—live theater, motion pictures, television, or recreational facilities. Set-

ting standards for competency in performance is within the realm of professional organizations; standards of public taste may be developed, not legislated, into existence.

Has DMA considered establishing a policy which would be followed by its members on the following points:

1. Formulating agreements with local public school districts and municipal recreation departments for the use of private dance studio facilities and staff by enrolment of designated students whose tuition would be paid from funds allocated for physical education instructors or recreation directors.

2. Announcing a statement of conditions and issuing an application form for general use by students or adults who desire to enroll for instruction in specified dance courses at clinic rates, the clinic classes to be supported from tax funds.

3. Enunciating a professional code of procedure and public policy with respect to the employment of students and the use of uncompensated services for public and private performances including those sponsored by the studio, charitable organizations, municipal agencies, military installations, fraternal and non-profit associations, etc.

4. Consider the feasibility of rotating the assignment of a DMA instructor to meet the needs of public agencies for a dance instructor to be paid from the public agency's fund. My point is that DMA should show an uninformed public and other members of the teaching profession its instructors' superior qualifications for the job to be done: training, experience, ethical standards, etc.

As I see it, the challenge should be on the professional level, i.e. which instructors are the best-qualified to teach the willing public and under what conditions is the better job done for the benefit of the student.

Let us sympathize with the recreation department officials and help them face their problems realistically. Who argues that physical fitness is achieved in supervised playgrounds? In densely populated communities, the public agency fills the role of baby-sitter for adolescents and teen-agers—a necessary role, let us admit, and one that may save tax-payers more than it costs. It makes sense, doesn't it, that professionally-guided activities will tend to curtail some juvenile delinquency? We all must recognize the futility of demanding that parents take care of their own children when an objective examination of the circumstances—working mothers, constricted housing and auto traffic—makes it almost impossible.

To maintain that dance should not be taught in community recreation centers where there is demonstrated readiness to accept it is somewhat akin to the Cadillac salesman who says. "If everyone bought Chevrolets, I'd be out of business." Probably the village blacksmiths' association raised a hue and cry when taxes were raised to pay for county roads; but the roads were built because a larger number of people wanted them. Maybe the blacksmiths should have been listened to; there were fewer casualties when horses were used for transportation.

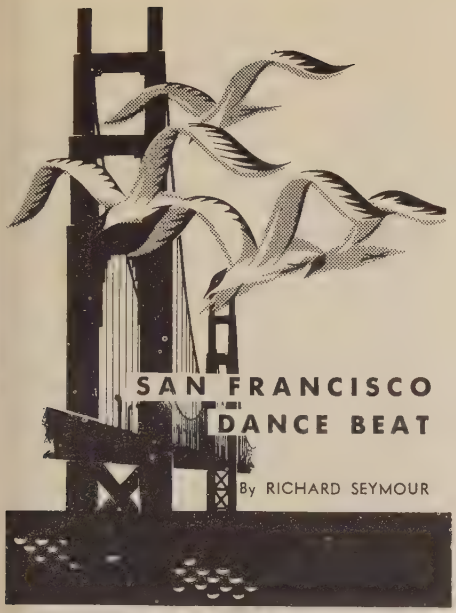
I wonder whether a majority of DMA members are working less than 180 hours a month and showing an annual net income of more than $7,000 a year. Is their opposition to public instruction in a public agency really based on personal economic considerations? Is their average age over 50 years and they fear becoming unemployed if their classes dwindle? Have they figured on retiring with money from the sale of the studio and are afraid that it will be unsaleable? Are they apprehensive that their income from OASDI (they've paid Social Security taxes, I hope) will be inadequate? These are probably valid reasons for current opposition and should be stated openly.

If dance teachers hired by Recreation Departments were not competent in their profession or were paid sub-standard wages or students were secured by false and misleading inducements, the charge of "unfair competition" might be sustained. These have not been demonstrated.

If the amount of tax money expended on public classes had been identified and tax rates compared, some basis for alarming taxpayers might be made. But when that amount spent for Recreation Departments across USA is compared with the total Federal budget or with the amounts spent to subsidize the private shipping industry, aeronautical, electronic, petroleum, military establishments and others, the dance budget would shrink to an insignificant percentage.

MERVIN LEEDS

Editor's Note: *Mr. Leeds is publisher-editor of Performing Arts, which is published in San Francisco.*



• Tremendous public acclaim, critics' raves and overflow SRO houses greeted the newly formed Ballet: 1960 at their debut performances July 8 and 9 at the Contemporary Dancers Center here. This is one of the most original, enthusiastic and exciting ballet companies to be seen here. Using choreography of all kinds, but stressing imaginative new dance composition by young choreographers, Ballet:1960 has excellently trained artists, daring, but tasteful, artistic direction by the talented young dancer-choreographer, Michael Smuin, and a high-scale and varied entertainment quotient. The company, under the managing direction of Jefferys Hobart, should have no trouble finding bookings as it offers a program of high artistic merit and diversity and is suitable for *any* type of audience. The program is *all ballet,* but there is something for the modern dancer, the mime fans, primitive dance votaries, jazz enthusiasts, lovers of humor as it is manifested in satire-lampoon forms, and strict classical ballet purists.

Smuin's "Accent" began the program in a richly inventive and well controlled manner. Set in "neo-classic" idiom, Smuin's ballet shows unusually fine, tasteful conceptualization of theme; a quality almost always lacking even in the best of young choreographers, who usually seem to be long on talent and imagination, but short on discipline and professionalism. "Accent" suffers at times from the creator's lack of complete technical grasp, but the work always goes in the right direction and is full of charming choreographic ideas. The work never falters although in spots it becomes "unpointed." Ideas are original and solid and the only weak points are in exterior details of a fine and technical nature. Some of the step-phrases are very clever. At times Smuin's technical shortcomings hide his terrific warmth and passages look sterile or lacking in propriety, but the warmth is there and when Smuin learns how to keep it from being manhandled by unperceivable (to Smuin' technical qualities, he will have his valid artistic expression in top shape. The gift possessed by the 2?-year-old is amazing and the above criticism usually has to be reserved for choreographers 10 to 15 years older. This is meant both from a technical and spiritual viewpoint. Best of all Smuin may properly be called "a young *choreographer,*"—the most promising one I've seen—and real choreographers, young or old, are rare indeed.

Second ballet on the program was Lew Christensen's pas de trois, "Divertissement d'Auger," danced better than it has ever been by Fiona Fuerstner, Virginia Johnson

and Smuin. Smuin's dancing was perfect for the part and for the first time this work had a fully realized performance. Miss Fuerstner was eloquent and excellent as usual (Smuin, by the way, should create a semi-story-line ballet especially for her) and Virginia Johnson brought her gift for tightly controlled execution to her role. She should work on her upper torso and arms, though, as her lack of projected expression in these areas keeps her from turning in the type of interpretation she could easily deliver. Her "zombi-style" of épaulement is especially distracting in this type of role.

"Session" was a much-liked work in a casual ballet form with a primitive frame of reference. Smuin again did a nice job in forming the work. Sally Bailey, Roderick Drew, Zack Thompson and, as a replacement for Thompson on some programs, Diana Nielsen all danced marvelously. It was especially comforting to see Drew in such conscientious and musical good form in his dancing. Accompaniment was by bongo drummer Ran Kaye who was no less good than the dancers. "Session" was very appealing and off-beat and audiences loved it. Jeannde Herst supplied mime, dance and simple body movement choreography with her pointed, well-controlled "By the Side of the Freeway." The "Cocktail Party" section of this three-part work was perhaps the best example of this sort of work I've seen and the audience howled from beginning to end. The dancers show great versatility and comic talents as they give a top-notch performance to Miss Herst's satirical block-buster. Paula Tracy, Maurine Simoneau and Frank Ohman are particularly good in the piece. Diana Nielsen was very funny and appealing in her solo and again showed real professional attack in her character work in another section of the Herst work.

Smuin's pas de deux, "Trois Couleurs," was another admirably handled choreographic conception. It made an excellent vehicle for Drew, Miss Bailey and Ohman. To music of Offenbach, this stately ballet gives us a definite dance comment from Smuin in terms of abstract composition in noble, lyric form. The work's statement to the audience is much more definite, although simpler, than that of "Accent." The three soloists gave spontaneous and musical renderings of their roles and the piece displayed the potential of Frank Ohman as a true classical soloist for adagio and virtuoso variation work in the future.

The final work on the program is Smuin's "Symphony in Jazz" which shows off what should be the young choreographer's major artistic qualities. He knows what movement is for and has a sound, although as yet necessarily modest, frame of reference to draw his ideas from. The clarity, generosity and disciplined basis of the work are telltale marks of Smuin's advanced abilities and the structure of the piece is consequently interesting and physically beautiful in outward form. This quality of his work hides the fact that many of the creator's ideas, though terrifically organic, rooted-to-the-ground and politely respectful, are somewhat tame or dull. Incidentally, this criticism is another tribute to Smuin's creation. How many choreographers do you know of whose ideas and abstractions into dance are sufficiently grounded and clear enough so that they can be recognized at all? Not many of them, especially nowadays, and this is perhaps the reason for present choreographers', no matter their age, inability to draft their ideas in abstract, non-story dance composition. Let's hope for more

creativity like Smuin's. He has, choreographically speaking, said what he has to say.

If you're looking for a vital, compact troupe to stage in your community or for an organization, Ballet:1960 is available: 378 18th Ave., San Francisco 21. LOmbrad 4-6600. Jefferys Hobart is managing director.

• Ballet Repertory Workshop, Directors Arthur Mahoney and Thalia Mara, will begin its fall season in October—performances are planned for January and April 1961. Dancers are selected for this special course by audition only. Auditions will be held during the month of September. Plans for this season include a 17th century ballet, a Mozart ballet and a revival of Mr. Mahoney's jazz ballet "Crosstown."

• The Contemporary Dancers premiered "Hedda Gabler" at their Center on July 21, 22 and 23. Also on the program were "Ebony Concerto," an uninteresting visual accompaniment for a likeable Stravinsky score, and the beautiful lyric solo for James Croshaw, "Oracle of the Branch." This last work is a perfect vehicle for Croshaw who has great talent for interpreting non-narrative inspired choreography. The work is a pleasure to watch and should be seen more often. The premiere work is another marvel of physical production for the Dancers.

As the curtain opens on the effectively placed soloists in a beautifully designed and executed Victorian parlor set, the mood of the piece is powerfully set. J Marks' choreography takes over from there and further intensifies the emotional values of his Ibsen inspired theme. Louis Roedel made an impressive bow in his well-controlled

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and dramatically right role of Tessman and Jean Mathis turned in her usual powerful portrayal and dance-movement styling as Hedda. Marks' dance ideas seem only to have the one dimension of dramatic-emotional depth. Fortunately he brews a potent dosage of this quality in most of his creations and the spectator can almost always identify with mood and movement, even if he cannot accept the experience of a piece by this company as a totally meaningful one. However, it is doubtful if Marks has any intent to furnish one with ready-to-wear form. You accept that part of his work, or all of it, or none, as you see fit.

The Dancers have their next performances September 29, 30 and October 1. The group will be presenting 11 dance films seen for the first time on the West Coast beginning September 23, 24 and 25 at their Center, 1725 Washington St. "Nutcracker," "Les Sylphides," "Coppelia" and "Don Quixote" are among those to be shown. Melissa Hayden, Nina Novak and Michael Maule are some of the dancers in the films.

• Nakamura Utaemon, the wonderful dancer-actor of onnagata roles in the Grand Kabuki Theatre, gave local audiences and dance devotees a memorable performance in his famous dance-accented vehicle, "Musumi Do jo ji," at the Opera House July 15 and 16 during the Kabuki Theatre's five-day stay here July 12 to 16. Utaemon's art has a fully realized intensity within the stylized framework given the kabuki actor-dancer to work in. Although generally speaking the basic element of all kabuki is dance, "Musumi Do jo ii" is an unusual tour de force of dance movement and is possibly the most interesting piece in the kabuki repertoire for those who are dance and western oriented. Nine breathtaking changes of costume and close to an hour's solo dancing are seen in the regular performances of the work in Tokyo. Utaemon's solo here was cut to perhaps half that time, but could have been no less scintillating than the original. The sensuousness of form and the philosophic literal content of the idea of the work are translated into pure dance movement. The artistry of Utaemon in

BALLET 1960, 'JAZZ SYMPHONY'

dancing so well and in being strong enough technically to really dance as a woman, using muscles and leverages which must be unbelievably difficult for a man to sustain without losing his ability to move dynamically as a dancer, made his performance glitter and brought the full dramatic impact of the work to one of those frozen, superbly intense climaxes peculiar to the kabuki stage. In a word, it was magnificent, without qualification.

• Ann Halprin and her dancers presented concerts in the unique and fascinating new Halprin idiom at the Outdoor Dance Deck at the Halprin Marin County home July 8 and 9 and July 30. Also the group gave a performance-demonstration at the U. C. Extension in S. F. on July 23. Programs will be reviewed next issue. Welland Lathrop's dancers presented a concert at San Francisco State College August 19, also to be reviewed next month.

• The San Francisco Ballet Company had two performances at Red Rock, Colorado July 22 and 23 which were attended by very large audiences. On August 14 and 28 the company appeared at Sigmund Stern Grove and at the Marin Music Chest, respectively.

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News Briefs

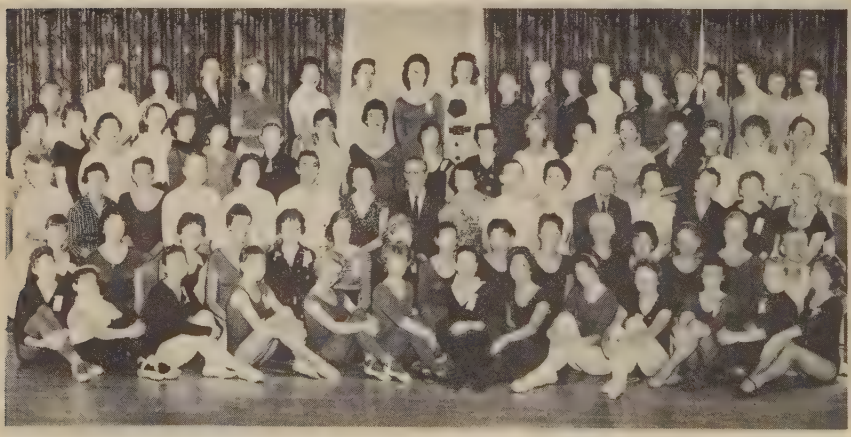
• Auditions for the Bay Area Ballet Company will be held on Friday, August 19 at 7:30 p.m. at the Academy of Ballet, 2121 Market Street, San Francisco. Applicants must be 14 years of age or over and will be required to execute steps and combinations of an advanced ballet class. Girls must demonstrate pointe work. Leona Norman of San Rafael is the director.

• Alan Howard, formerly with Ballet Russe de Monte Carlo, has been appointed director of the Academy of Ballet in San Francisco.

CORRECTION:

The photo of the Corps de Ballet shown on page 38 of the June issue should also have stated that some of the dancers were pupils of Bess Newton Brown.

THE CECCHETTI COUNCIL OF AMERICA 1960 Normal School and Seminar Executive Board members with Laura Wilson and Ann Hutchinson, Guest Teachers. Upper Photo, left to right: Enid Ricardeau, Ann Hutchinson, Theodore J. Smith, Gertrude Edwards Jory, Marjorie Hassard, Laura Wilson, Silvia Hame, Jane Caryl Miller, Virgiline Simmons.



The Texas Association Teachers of Dancing held their twelfth annual Normal School at the Baker Hotel in Dallas, Texas, June 20th through 24th. The faculty for this highly successful meeting was composed of Robert Joffrey—Ballet; Gerald Cummins—Tap; Gus Giordano—Modern Jazz; Jerry Bywaters—Modern;Ellas Ilse—Children's Work; Judith McCarty — Spanish; Helen Kingsbury — Baby Dances; Jack Storey, Marcella Patterson, and Camille Long—Theory. Special classes for advanced students were also held during the week.

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Shown here are the new officers of the Chicago National Association of Dance Masters for 1960-61—From top down—(Board of Directors) Ruth Valiquette, Jack Wolfram, Ciretta Buczkowski, (Principal) Mildred Floerke, (Sergeant of Arms) Rose Dentino, (1st Vice President) Don Ford, (Secretary-Trasurer) Edna Christensen, (Board of Directors) LaVergne Blisner, (Educational Director) Elisa Stigler, (President) Marie Buczkowski, (3rd Vice President) Catherine Cromwell, (Chairman) Dorothy Cameron, (Immediate Past President) Adele Artinian, (2nd Vice President) Betty Mae Harris, (Secretary Emeritus) not shown William J. Ashton.

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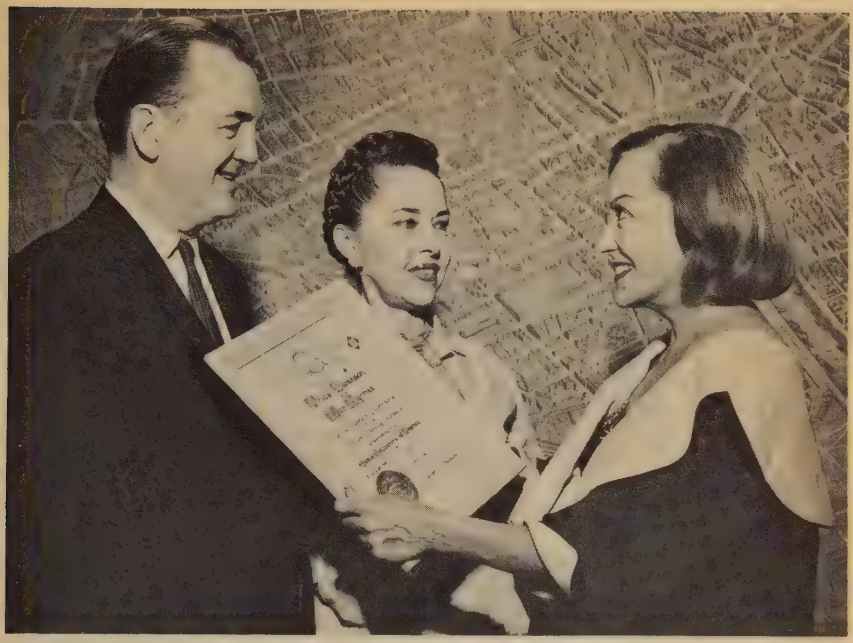
Pictured above are two groups of Juniors and Seniors who attended the Al Gilbert West Coast Dance Festival in Los Angeles, June 29th through July 3rd. Faculty for the five day material session included: Al Gilbert, Dorothy Vose, Walton Biggerstaff, Les Williams, Pat Rico, Evelyn LeMone, Jeann Sook, Anna Austin, Vivian Robe and Bill Williams. Extracurricular activites included tours through movie studios Hollywood Bowl, night clubs and a dinner party at the famed Moulin Rouge. A "get acquainted party" was held for all enrollees at the Bill Williams Dance Studio with a program, exhibition ballroom demonstrations and dancing to Kenny Zwirn's Orchestra. —Photos by Ron Stevens.



SWANSON CONGRATULATES BYRNES & SWANSON

(Photo: Jack Mitchell)

In the drawing room of her Fifth Avenue apartment, filmdom's fabulous luminary Gloria Swanson (r) yesterday (August 3) congratulated her cousin Alice Swanson (center) and Don Byrnes (l) co-directors of the Byrnes & Swanson Dance Studios in Brooklyn, on receipt of their Special Citation of Merit from the Dance Educators of America. The Award was announced at the 28th Anniversary Convention of the DEA, just held at the Waldorf-Astoria Hotel.

Often called "Mr. & Mrs. Ballroom," Byrnes & Swanson are much sought-after insturctors of American, Latin-American and International Style dancing. They have brought their distinctive styling to dance congresses from coast to coast, and were the first U. S. couple to be invited to teach American rhythm dances for the powerful European teacher organization, the A.D.T.V., which presented them last year in Wiesbaden. Their Brooklyn studio is a meeting place for many of the world's finest ballroom dancers. One attraction is a particular "specialty of the house"—Cafe Tango.

Like Gloria Swanson, Byrnes & Swanson are in the family tradition of "show business," having appeared as a headline dance team from Broadway to Bombay. Regular contributors to Ballroom Dance Magazine, they are authors of the definitive "Textbook of Cuban Cha Cha and Mambo," and serve on the important Contest and Terminology Committees of the United States Ballroom Council.

Text of their Award from the DEA reads:

CITATION AWARD TEAM to ALICE SWANSON & DON BYRNES for their outstanding contribution to the Ballroom Dancing Profession presented by the Dance Educators of America, Inc. July 21, 1960, Lillafrances Viles, Pres. Viola Kruse, Secretary-Treas.

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Upper: Ballroom group at DMA Club 1 Convention which was held at the Statler Hotel June 2-6, 1960 in Los Angeles. Lower: Installation of officers: President, Kay Sheehy; 1st Vice President, Dorothy Williams; 2nd Vice President, Gene Parker; Past President, Ray Leslie; Secretary-Treasurer, Grace Rocklin; Finance Director, Eric Liedberg; Sergeant-at-Arms, Alan Nielsen, Teobald Dahlberg. Board of Directors: Margarita Otero, Irene Tungate, Lucille Iverson, Ursula Murray, Brownee Brown, Dorothy Jo Swanson.

Stanley Kahn

CHOREOGRAPHER Stanley Kahn today was named dance director of the Ice Follies, replacing the late Mary Jane Lewis. Kahn, 46, will continue to work part-time with classes at Mason-Kahn Dance Studios, which he operates here with his wife.

NOTE:

Photos of the recent Dance Masters of America convention held in Miami, Florida were not received in time for this issue.

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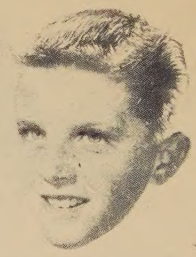

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